

A Creative Take on Labour – Free from Labour, what is called Happiness and perhaps a Dash of Curation



Curate the Image in A Juxtaposition with the Journalism on Marx in Fact

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Introduction

“Perhaps see it as
dreamy for the workers,
and that alone,
capitalists love artistic
sides to their companies

and more creative projects.”

Marx, Paris notes of
Walter Benjamin

This then is a description of what is called a national situation of capital and living labour ratios which then is symmetric to all countries – as the single level of abstraction with international and domestic capitals. What

CPIM characterizes as
monopoly capital,
progressive peasant
movements and
progressive bourgeois
student politics with
intellectual processes –
what is called
Communism in India as
a perspective from PCF
and European parties
for the agitation to free
people and egalibertie
therefore – while
companies, World Bank,
IMF and EU do a

Pollock painting of a dash of financialization and curation – what Walter Benjamin calls arcades projects – with cinema, and barricades and Blanqui.

I. Frescoes and Cinematic Perception

Now just proceed in the sense of perception, just proceed as one argues close to perception as K.

Balagopal argues Ear to the Ground, which means in fact to study the caste earlier and now class dialectics which then was influenced by upper caste Telugu cinema and capital perhaps which then today is classist and in fact massist in Andhra Pradesh. Which means in fact a class perspective comes

about on cinema as well.

II. Cinematic Footage and Perceptiveness

In fact then the cinematic fresco of people in demonstrations, and people in colonial times perhaps working on courts and colonial women's clothing standards then also

their expression and education becomes also and in fact a fresco of black people running away from plantation labour.

III. Cinema captures social reality I mean but is a bit poetic – not a documentary – what is called poetic and realist – to make it function like utopianism instead

of defeat for the
poor – the meaning
then of journalism
in this sense

I mean then of course a
formal presentation of
Marx at one point and
his immanent
presentation of capital
and its dynamics of
commerce and
investment cycles which
then is financial as
America keeps arguing
and this means a

financial process – but that then is the process of privatization as well – and this means in fact in standard K. Balagopal senses – that cinema begins to capture a view of in fact the upper classes which is then different from the peasant or tribal classes or even the poorest – which is then one way of reading cinema and the poor.

IV. Let us see it instead
from the bottom up
– Jan Breman on his
perspective of
informal labour
again

Now cinema should be a
mass art therefore – not
a simple gesture for
capitalist dynamics of in
fact financial and
private companies
which then is an
ideological force of in

fact more dynamics of
in standard Marxist
senses in a worker's
inquiry "dynamics of
strikes, but also
dynamics of labouring,
intensity of exploitation,
working conditions,
labouring conditions,
labour running
dynamics and even
forms of exploitation,
forms of coercive
supervision, and even
forms of labouring
poverty conditions."

Now this means Marx is more of a thinker of exploitation for this reason – he thinks of the process then of unionization and mass peasant agitation to just live as equals and liberates for them.

V. Cinema and
Perception – A
Frescoe

In fact then frescoes capture the Sistine Chapel – how it senses which then becomes about the sense of nature, ecology and the poorest. It means then to sense freedom in fact form labour and such problems – this once accomplished creates a liberal sense of labour. It means then if labour is freed from its servitude it can be creative – that labour

runs the city – perhaps
in the sense of working
lives and working
people.

VI. Back to Jan Breman – Perspective from the Bottom Up

So in fact in a small stall
in Maharashtra's towns
there is informal labour
for in fact a leather shoe
process paying a limited
about now this gets into

the structure of details of the poor people's lives and then creates the perspective from the bottom up that they then begin to run the labour process which then becomes a institution of capitalist companies organizing the working class for nowadays strikes from CITU and AITUC and AICTU which informal labour celebrates as well as in fact then

there is a process of
peasant unions as well
like AIKS in India and
now this process depicts
large demonstrations
and protests which then
also break into details
of their demands and
agitations which then
becomes about the way
workers labour in cities
as well and this
perspective from the
bottom up sees the
companies and capital
accumulating profits

and exchange dynamics
ensue as statist and
capitalist in fact
spending inflationary
collective objects then
which run the city and
from the bottom up is
more labour and more
work which is anyway
the nature of the
labouring people being
in fact a class of
labourers of wage blue
collar type which then
creates the perspective
also of in fact the

companies then
creating its ideational
capital and curating
perhaps the city.

IV. Finance – a Pollock Painting

And so in fact a Pollock
painting would see this
as a dash of financial
aspects – like a splash –
some artistic process on
festivals perhaps would

be enough or arcades
and film halls.

V. Labour Succeeding
then or Labour failing

What then is the true
poem after all of
cinematic perception –
cinema perceives a
fresco – it sees the
companies with a virtual
curational arcades
process – which then
from the labouring

standpoint is about its
virtuality – like a
shopping mall perhaps –
while labour is actually
running the labouring
city – like actually
running things around
for their wage.

Conclusion –

This cinematic fresco
was to discuss in fact
the Marxist argument –
can there be a financial

dynamic to curation
perhaps – and can there
be curated cities –
which then helps labour
in fact to run the city
with ethical life finally.
In a way we cannot
stand exploitation and
oppression and its
studies by Marx,
Breman or even K.
Balagopal – that is why
documentaries are to
concrete – and idealism
belongs to the cinematic
fresco of a happy

labouring people and
then black people are
free – because they are
loved by labour and
company idealists bent
of curating the city.